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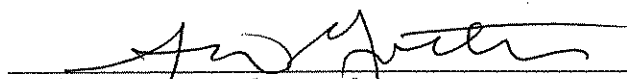
**Allusions, Illusions & Delusions** for orchestra

by

**Stephen Bachicha**

A Thesis Submitted  
In Partial Fulfillment of the  
Requirements for the Degree  
**Doctor of Musical Arts**

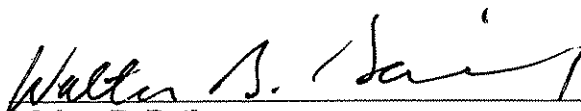
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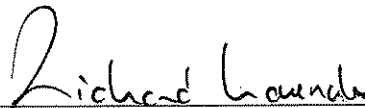
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J.S. Abercrombie Professor and  
ECE Department Chair



Walter B. Bailey  
Associate Professor of Musicology and  
Chair of Musicology



Richard A. Lavenda  
Professor of Composition and Theory and  
Director of Graduate Studies

Houston, Texas  
April, 2013

## Stephen Bachicha

### ABSTRACT – Doctoral Thesis, Spring 2013

#### *Allusions, Illusions and Delusions* for Orchestra

*Allusions, Illusions and Delusions* (2013) is an eight minute work for full orchestra that blends elements of lyricism with fast kinetic music, orchestral tutti with smaller groupings and solos, and familiar harmonic language with more exotic combinations. The piece begins with a bang, employing a figure that blurs the distinction between major and minor triads. After the ensuing short introduction, the flugelhorn's lyrical theme becomes the main focus; indeed, elements of this solo line help to shape the entire piece. Following an expansive orchestral tutti built on this theme, the line and the ensemble are broken down and small groups of instruments begin a climb to the fast section of the piece. The longest portion of the score, this fast section takes the listener on a roller coaster ride with sharp turns and many ups and downs. The ride continues building more and more intensity and energy until the climax, marked in the score "huge and bombastic." As this cacophonous "wall of sound" dies down, four solo strings and a clarinet emerge, recalling moments of the flugelhorn solo. A solo bucket muted trumpet presents a final paraphrase of the theme, bringing the piece to a calm and soothing resolution.

*Allusions, Illusions and Delusions* takes its title from elements of the piece itself and from a number of external influences. The lyrical flugelhorn solo beginning at measure 27, the rapidly changing harmonies of the fast section, polychordal segments (such as the E $\flat$  major / d minor simultaneous sonority found in measures 87 through 89), and the climax at J, *allude* to the sounds of triadic harmonies from common practice tonal music. Aspects of these harmonies also create a sense of *illusion*: The main melodic and harmonic sounds used in the piece are intervals of seconds and thirds, and their inversions. By using minor seconds simultaneously as melodic and harmonic intervals, the quality of a triad or chord is often blurred, fooling the listener into thinking that they are hearing a triad, when five or more notes might actually be present. *Delusion* refers to the way a listener might react to the music. Often listeners invent a story to go along with a piece of music as a way for them to organize and understand the musical journey that they are experiencing. When there is no extra-musical idea tied to the piece at all, as in this instance, listeners might well be deluding themselves.

**Stephen  
Bachicha**

# **Allusions, Illusions & Delusions**

**for Orchestra**

**2013**

Allusions, Illusions & Delusions  
ca. 8 min

Instrumentation:

Piccolo  
2 Flutes  
2 Oboes  
English Horn  
2 Clarinets in Bb  
2 Bassoons

4 Horns in F  
3 Trumpets in C  
1 doubling Flugelhorn  
2 Trombones  
Bass Trombone  
Tuba

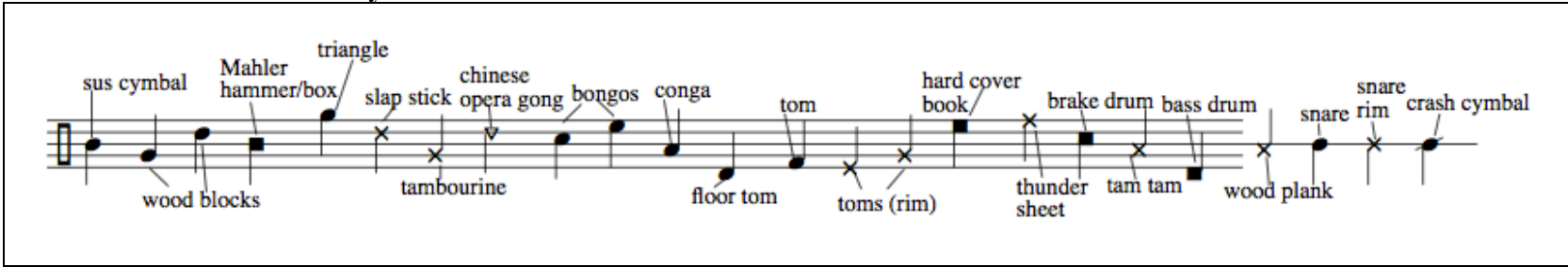
Timpani  
3 Percussion

<u>Percussion 1</u>	<u>Percussion 2</u>	<u>Percussion 3</u>
Small Chinese opera gong	Xylophone	Floor Tom
Small plank of wood	Wind chimes	Small plank of wood
Slapstick	Crotales	Triangle
Suspended Cymbal	Marimba	Bass Drum
Snare drum	Small tamtam	Tambourine
2 Toms	Tamtam	Conga (Tumba)
Break drum	2 wood blocks	2 bongos
Bass Drum	Crash cymbal	Mahler Box
Crotales	Bass Drum	Chinese Opera gong
Hard Cover Book	Triangle	1 Tubular Bell Bb
	Thunder sheet	
	Floor tom	
	Tambourine	
	Slap stick	
	Route (bass shell)	

Harp

Strings

Percussion Key



for Dan, Judy and Krysten

# Allusions, Illusions, and Delusions

for Orchestra

Stephen Bachicha

Aggressive & Intense! ♩=100

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn in F

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Aggressive & Intense! ♩=100

Horn 1 & 2 in F

Horn 3 & 4 in F

Trumpet 1 in C

Trumpet 2 & 3 in C

Trombone 1 & 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Aggressive & Intense! ♩=100

Violin I

Violin II

Viola

Cello

Contrabass

This page of a musical score is divided into several systems, each containing staves for different instruments. The instruments and their parts include:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob. 1** and **Ob. 2** (Oboes)
- E. Hn.** (English Horn)
- B♭ Cl. 1** and **B♭ Cl. 2** (Bass Clarinets)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- F Hn. 1&2** and **F Hn. 3&4** (F Horns)
- C Tpt. 1** and **C Tpt. 2&3** (Cornets/Trombones)
- Tbn. 1&2** (Trombones)
- B. Tbn.** (Baritone Trombone)
- Tuba**
- Timp.** (Timpani)
- Perc. 1** (small chinese opera gong, to hot rod sticks on wood)
- Perc. 2** (Xylophone hard mallet, to crotales)
- Perc. 3** (floor tom, to hot rod sticks on wood)
- Hp.** (Harp)
- Vln. I** and **Vln. II** (Violins)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score includes various musical notations such as notes, rests, and articulation marks. Dynamic markings like *sfz* (sforzando), *mf* (mezzo-forte), *f* (forte), and *fp* (forzando) are used throughout. Performance instructions and tempo markings are also present, including "Hot Rod sticks played on small plank of wood", "battuto", "gliss sul D", "loco", and "pizz." (pizzicato). The score is written in a complex, multi-measure format, with some measures spanning multiple measures of music.

13 Slightly Slower

Picc. *p*

Fl. 1 *mf* *mp* *f*

Fl. 2 *mf* *mp* *f*

Ob. 1 *p* *mf* *mp* *f*

Ob. 2 *mp* *f*

E. Hn. *p*

Bs. Cl. 1 *mp* *mp* *f*

Bs. Cl. 2 *mp* *mp* *f*

Bsn. 1 *mf* *mp* *f*

Bsn. 2 *mp* *f*

F Hn. 1&2 *pp* *mf* *f*

F Hn. 3&4 *mf* *f*

C Tpt. 1

C Tpt. 2&3 *mf* *senza sord*

Tbn. 1&2 *mf* *f* *f*

B. Tbn.

Tuba

Timp. *mf* *gliss* *f*

Perc. 1

Perc. 2 *p* *crotales to marimba*

Perc. 3 *p* *triangle to bass drum*

Hp. *B<sup>b</sup>*

Vln. I *loco* *mp* *div.* *Divisi a. 6* *mf* *pp* *p* *con sord.*

Vln. II *loco* *mp* *div.* *mf* *pp* *p* *con sord.*

Vla. *loco* *mf* *div.* *mf* *pp* *p* *con sord.*

Vc. *div.* *mf* *f* *con sord.*

Cb. *arco* *mf* *gliss* *f* *con sord.*

[illegible]



31

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*a tempo*

*mf*

*f*

*mp*

*p*

*non cresc*

*poco rit.*

*a tempo*

*3*

*cup mutes*

*senza sord.*

*cup mute*

*senza sord.*

*sus cymbal*

*marimba*

*Bass Drum*

*non cresc*

*G#*

*A#*

*A#*

*A#*

*F#*

*G#*

*C#*

*D#*

*G# A#*

*D#*

*tutti*

*div.*

[illegible]

[illegible]

51

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *f*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

E. Hn.

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1

Bsn. 2

F Hn. 1&2 *mp* *f*

F Hn. 3&4 *mp* *f*

C Tpt. 1 (cup mute) *f* *mf* *f*

C Tpt. 2&3 (cup mute) *f* *mf* *f*

Tbn. 1&2 *f*

B. Tbn. *f* *p* *f*

Tuba

51

Timp.

51

Perc. 1

Perc. 2

Perc. 3

51

Hp. *f* *tutti* *div.* *tutti* *div.*

F# D# G# C# E#

Vln. I *f* *tutti* *div.* *tutti* *div.*

Vln. II *f* *tutti* *div.* *tutti* *div.*

Vla. *f* *tutti* *div.* *tutti* *div.*

Vc. *f* *tutti* *div.* *tutti* *div.*

Cb.

 = 88

The image displays a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 3/4 time and includes dynamic markings, articulation, and performance instructions.

**Instruments and Parts:**

- Pic.** (Piccolo)
- Fl. 1** (Flute 1)
- Fl. 2** (Flute 2)
- Ob. 1** (Oboe 1)
- Ob. 2** (Oboe 2)
- E. Hn.** (English Horn)
- B♭ Cl. 1** (B-flat Clarinet 1)
- B♭ Cl. 2** (B-flat Clarinet 2)
- Bsn. 1** (Bassoon 1)
- Bsn. 2** (Bassoon 2)
- F Hn. 1&2** (French Horn 1&2)
- F Hn. 3&4** (French Horn 3&4)
- C Tpt. 1** (C Trumpet 1)
- C Tpt. 2&3** (C Trumpet 2&3)
- Tbn. 1&2** (Trombone 1&2)
- B. Tbn.** (Baritone Trombone)
- Tuba**
- Timp.** (Timpani)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Perc. 3** (Percussion 3)
- Hp.** (Harp)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

**Key Features and Markings:**

- Tempo:**  $\text{♩} = 88$
- Dynamic Markings:** *p* (piano), *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo).
- Articulation:** *acc.* (accents), *tr.* (trills), *div.* (divisi), *tutti*, *Solo*.
- Performance Instructions:** *senza sord.* (without mutes), *con sord. 1.* (with mutes 1), *harmon mute stem out*, *cup mute*, *triangle*, *with e. horn*.
- Rehearsal Markers:** 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

The score is divided into measures, with some measures containing multiple staves for different instruments. The page includes a variety of musical notation, including notes, rests, and dynamic markings.

[illegible]

77

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

with growing intensity

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Energetic & Driving

**D**  $\text{♩}=140$

Picc.  $\text{sfz}$

Fl. 1  $\text{sfz}$

Fl. 2  $\text{sfz}$

Ob. 1  $\text{sfz}$

Ob. 2  $\text{sfz}$

E. Hn.  $\text{sfz}$

B $\flat$  Cl. 1  $\text{sfz}$

B $\flat$  Cl. 2  $\text{sfz}$

Bsn. 1  $\text{sfz}$

Bsn. 2  $\text{sfz}$

Energetic & Driving

**D**  $\text{♩}=140$

F Hn. 1&2  $\text{sfz}$

F Hn. 3&4  $\text{sfz}$

C Tpt. 1  $\text{sfz}$

C Tpt. 2&3  $\text{sfz}$

Tbn. 1&2  $\text{sfz}$

B. Tbn.  $\text{sfz}$

Tuba  $\text{sfz}$

Timp.  $\text{sfz}$

Perc. 1  $\text{sfz}$  *to slap stick*  $\text{sfz}$  *slap stick*  $\text{f}$

Perc. 2  $\text{sfz}$  *to wood blocks*

Perc. 3  $\text{sfz}$  *to tambourine*

Hp.  $\text{sfz}$   $\oplus$

Energetic & Driving

**D**  $\text{♩}=140$

Vln. I  $\text{sfz}$

Vln. II  $\text{sfz}$

Vla. *sempre staccato*  $\text{sfz}$   $p$   $\text{fz}$

Vc. *sempre staccato*  $\text{sfz}$   $p$   $\text{fz}$

Cb.  $\text{sfz}$





[illegible]

113

Picc.

6

2

Fl. 1

6

2

Fl. 2

6

2

Ob. 1

6

2

Ob. 2

6

2

E. Hn.

6

2

B♭ Cl. 1

6

2

B♭ Cl. 2

6

2

Bsn. 1

6

2

Bsn. 2

6

2

F Hn. 1&2

113

*sfz*

*f*

a2

*ff*

F Hn. 3&4

113

*sfz*

*f*

a2

*ff*

C Tpt. 1

*fp*

*f*

to straight mute

C Tpt. 2&3

*fp*

*f*

to straight mute

Tbn. 1&2

*f*

a2

*f*

B. Tbn.

*f*

Tuba

*f*

*ff*

Timp.

113

*ff*

*f*

Perc. 1

113

snare

*f*

*f*

Perc. 2

crash cymbal

*f*

Perc. 3

tamborine on floor tom with fingers

bongo

*ff*

*f*

Hp.

113

6

2

Vln. I

*ff*

Vln. II

*ff*

Vla.

*f*

*ff*

Vc.

*f*

*ff*

Cb.

*f*

*ff*





133

Picc. *p*

Fl. 1 *p*

Fl. 2

Ob. 1 *p* *mf* *p* *mf* *p*

Ob. 2

E. Hn. *p* *mf* *mf* *p*

B♭ Cl. 1 *p* *mf* *f* *mf* *p*

B♭ Cl. 2

Bsn. 1 *p* *f* *mf*

Bsn. 2 *p* *f*

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2 to straight mute

B. Tbn.

Tuba

133

Timp. *f*

133 (snare on rim) to sus cymbal

Perc. 1 *n.* *bass drum*

Perc. 2 *n.*

133 tambourine (on tom)

Perc. 3

133 *f* *simile* *gliss ad lib*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score is divided into two systems, each starting with a key signature change to G major (indicated by a 'G' in a box). The first system includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, B♭ Clarinets 1 and 2, Bassoons 1 and 2, French Horns 1&2 and 3&4, Cor Anglais, Trumpets 1 and 2, Trombones 1 and 2, Baritone/Tuba, Timpani, Percussion 1, 2, and 3, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The second system continues the parts for Violins I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p* (piano), *f* (forte), *mp* (mezzo-piano), and *fz* (forzando). Articulation symbols like accents and slurs are used throughout. The percussion parts include specific instructions like 'snare on rim', 'toms on rim', 'tamborine on floor tom with fingers', and 'conga 2 bongos'. The woodwind and brass parts show various techniques like 'straight mute' and 'a2' (second octave).

145

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

145

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

145

Timp.

Perc. 1

Perc. 2

Perc. 3

145

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

H



151

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

151

Timp.

151

Perc. 1

Perc. 2

Perc. 3

151

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sus cymbal

conga  
2 bongos

*f*

*p*

*mf*



164

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

164

Timp.

164

Perc. 1

Perc. 2

Perc. 3

164

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



[illegible]

184

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

C Tpt. 2&3

Tbn. 1&2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

molto rit.

at pitch

sus cymbal

gliss down a large drum

small tam tam

bass drum

conga

floor tom

ff

**K** Delicate, Serene *this section should last roughly 15-20 seconds*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

F Hn. 1&2

F Hn. 3&4

C Tpt. 1

Tbn. 1&2

B. Tbn.

Tuba

L. V.

Timp.

crotale

Perc. 1

Perc. 2

tubular bell

Perc. 3

Harp

**K** Solo *molto espressivo very rhythmically free bow freely* *this section should last roughly 15-20 seconds*

Vln. I

inside chairs only

Solo *molto espressivo very rhythmically free bow freely*

Vln. II

inside chairs only

Solo *molto espressivo very rhythmically free bow freely*

Vla.

inside chairs only

Solo *molto espressivo very rhythmically free bow freely*

Vc.

inside chairs only

Solo *molto espressivo very rhythmically free bow freely* sul D

Cb.

inside chairs only

L

Reflective



Fl. 1



*mp*

Fl. 2



*mp*

Ob. 1



Ob. 2



E. Hn.



*mf*

B♭ Cl. 1



*p*

*mp*

B♭ Cl. 2



*p*

*mp*

Bsn. 1



*mp*

Bsn. 2



*mp*

L

Reflective



F Hn. 3&4



*dolce molto espressivo*

C Tpt. 1



*<mf*

*p*

Tbn. 1&2



*mf*

B. Tbn.



Tuba



Timp.



Perc. 1



Perc. 2



Perc. 3



Hp.



E♭ G#  
D♯ B♭

G♯  
B♯

E♭  
D#

L

Reflective



Vln. II



*pp*

*p*

Vla.



*pp*

*p*

Vc.



*pp*

*p*

Cb.



*pp*

*p*

*f*





[illegible]